

EIGHTEENTH SEASON
EIGHTH CONCERT

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PRESENT THE



**AMSTERDAM
SINFONIETTA**

Huub Kerstens, *conductor*
André Bernard, *trumpet*

Hamman Hall

**Saturday, April 1, 1978
8:00 P.M.**

Rice University

SSM
78.4.1
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PROGRAM

Sonata a Quattro No. 1 in G major. ROSSINI

Moderato

Andantino

Allegro

Prelude and Scherzo, Op. 11. SHOSTAKOVICH

Concerto in D Major. TELEMANN

Adagio

Allegro

Grave

Allegro

André Bernard, Trumpet

Intermission

Five Movements for String Quartet, Op. 5. WEBERN

Heftig bewegt

Sehr langsam

Sehr lebhaft

Sehr langsam

In zährter Bewegung

Serenade for Strings in E major, Op. 22. DVORAK

Moderato

Tempo di valse

Scherzo - vivace

Larghetto

Finale - allegro vivace

Sonata de Concert in D. TELEMANN

Spiritoso

Grave

Vivace

André Bernard, Trumpet

THE HOUSTON FRIENDS OF MUSIC is a non-profit organization dedicated to the presentation of chamber ensembles with national and international reputations and the development of new audiences for chamber music through concerts available to everyone.

THE HOUSTON FRIENDS OF MUSIC EIGHTEENTH SEASON

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 October 12, 1977..... New York Brass Quintet
 November 20, 1977..... New York Chamber Soloists
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 February 2, 1978..... Cleveland String Quartet
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 April 1, 1978..... The Amsterdam Sinfonietta

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PROGRAM NOTES

In 1972 the "Eindovens Barok Ensemble," which was formed in 1966, made its first tour to England and Germany, made its first recording, and changed its name to the **Amsterdam Sinfonietta**. Since then its regular European tours have been an important part of the cultural milieu of the continent. Its programs usually emphasize Baroque music, but they also include works from the Classical, Romantic, and Contemporary periods.

Huub Kerstens studied conducting, church music, piano, and horn at the Royal Conservatory of Music in The Hague. As a guest conductor, Mr. Kerstens has appeared with several orchestras in Holland, the Netherlands Wind Ensemble, the Radio Wind Ensemble and the Netherlands Chamber Choir. In addition, he has been appointed a conductor at the Amsterdam University.

As soloist with chamber and symphony orchestras and as recitalist, **André Bernard** is one of the busiest, most popular trumpet players in Europe. He was born in the south of France in 1946 and now lives in Paris. Laureate of the Paris Conservatory and of the Geneva International Competition, Mr. Bernard is a regular guest of the most important festivals and chamber orchestras in Europe and Canada. He makes his debut concerto appearances in the United States in the Spring of 1978 with the Amsterdam Sinfonietta.



GIOACCHINO ROSSINI (1792-1868) was twelve years old when he composed six sonatas for two violins, cello, and double bass for his friend, Agostino Triosso, an amateur double bass player. These sonatas are simply constructed and show the strong influence of Haydn and Mozart. The Sonata in G Major is delicate and straightforward. Usually only one instrument at a time carries the melody. Most recordings supplement the instrumentation to the size of the chamber orchestra.

When a creative artist dies, there is a natural desire to evaluate his or her contribution. **DMITRI SHOSTAKOVICH (1906-1975)** lived through such troubled times and was so identified with his political views that it is difficult to make an evaluation so soon after his death. The Prelude and Scherzo, Op. 11, is not listed as a published work, but the opus number tells us it belongs to the period shortly after the composition of his first symphony, Op. 10, composed in 1925, for Shostakovich a time of intense patriotic zeal without the political strictures and impediments which were forthcoming.

GEORG PHILIPP TELEMANN (1681-1767) was an educated, urbane man of the world. A linguist and an extensive traveler, he knew intimately the music and many of the musicians of his age. He met Handel and knew Bach well. (He was godfather at the birth of Carl Philipp Emanuel.) He was eclectic in the best sense of the word. In Cracow he studied Polish folk rhythms and harmonies and used them in his compositions. After deep immersion in the French

galant style, much in vogue at the time, he composed more than 200 overtures in the French manner. His output was so prodigious he is said to have taken less time to compose a new piece than to copy an old one. As the most famous composer in Germany in the period when Bach was little known, he was a strong influence on Bach and all composers of the late Baroque period.

The trumpet must have held a great fascination for Telemann, as the number of compositions for that instrument - all in the key of C or D because of the technical limitations of the seventeenth and eighteenth century trumpet - is very large and not completely catalogued to this day. (No listing or recording of the Sonata de Concert could be found.) The Concerto in D Major is a brilliant short piece typical of the genre. The paced and stately *Adagio* contrasts with the brilliant *Allegro* in which trumpet and orchestra engage in dialogue. The *Grave* provides a soft interlude for strings only before the second *Allegro*, which recaptures the pace and brilliance of the first.

Five Movements for String Quartet is an example of the compositions of 1909-1911 which represented for **ANTON WEBERN (1883-1945)** the period of his complete break with post-Romanticism and the beginning of his permanent love affair with atonality. He must have known that his compositions forever would be heard nestled uncomfortably between the sweet, regular, familiar sounds of such composers as Telemann and Dvorak and that the comparison would startle, puzzle and anger many. Like the other Viennese atonalists, however, he was uncompromising in his artistic vision and mission. Webern's condensed, taut, spare style has been called "concentrated expressionism," but Schonberg has said that "one need not try to describe Webern's music, as it conveys a message only expressible in sound."

ANTONIN DVORAK (1841-1904) composed the Serenade for Strings in E Major in 1875, from May 3 to May 15. Like other composers, who knew exactly what they wanted and how to do it, he often composed with breakneck speed. This serenade is one of those unabashedly romantic works that seem to come endlessly from Dvorak's pen. It is full of innocent charm, familiar sounds, and rustic dancing rhythms. The *Larghetto* is particularly poetic; the main theme will be remembered as the trumpet solo in Fellini's film *La Strada*.

Program Notes by **Jack B. Mazow**

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